

THE QUAVÉR,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

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And Exponent of the Letter-note Method.

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[One Penny.]

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The Pioneers of the Singing Movement.—(Continued from page 69).

WAITE ON CONGREGATIONAL PSALMODY.

THE power of Music to afford pleasure has been felt and acknowledged in every country in every age. From the earliest times instruments of Music have been constructed, and skill in their use has ever been esteemed a valuable accomplishment. In the production of such instruments, and in the acquisition of such skill, immense sums of money are now annually expended by the inhabitants of our own country;—it is, however, generally acknowledged that the music of the human voice is incomparably superior to that of every other instrument. Celebrated vocalists always obtain for their services a higher sum than that which is paid to the most distinguished instrumental performers.

Vocal Music is now recommended to popular attention by various considerations. It is said to improve the enunciation—refine the taste—elevate the morals—confirm the health—strengthen the social feeling—and augment the pleasures of those who practise it. Allured by the prospect of such advantages, many thousands of persons in different parts of the country have already begun to take lessons in the science and art of singing; the number of such persons is still increasing, and it is truly gratifying to think of the extended scale on which, in a short time, the human voice will probably be cultivated. In this great movement we heartily rejoice, not because we fully approve all the persons or methods employed in its promotion, nor because we think all the advantages expected from it are likely to be realized; but we rejoice in it because of the favourable influence such a movement is adapted to produce on congregational psalmody.

Great as may be the benefits arising from attention to vocal music of a secular character—those which result from the study of that which is sacred, will, in the estimation of the Christian, be allowed to have the undisputed pre-eminence.

Few persons have any adequate conception of the elevated and exquisite enjoyment which will be felt by our religious assemblies, when they shall have paid due regard to intelligent and devotional singing. Considered with reference to its power to afford musical and intellectual pleasure, congregational psalmody presents claims to diligent, immediate, and universal attention. On this ground alone it deserves to be carefully studied—and would

be found to repay its students with far more than all the advantages which can possibly result from the study of secular music.

But Psalmody rests not its principal claims to our attention on these grounds. *It is an ordinance of God.* He who neglects it, or who is indifferent to the manner of its performance, is guilty of sin. All moral disqualifications for this exercise, and all mental indispositions to it, are sins. Physical inability is the only ground of exemption from this duty, which, in the sight of God, can be successfully pleaded.

It cannot be too deeply impressed on the mind of the Church, that to sing the praises of God with the spirit and with the understanding also, is a religious duty incumbent upon every Christian.

Those who feel the importance of this sacred duty, and who conscientiously desire to discharge it aright, should diligently and prayerfully examine the Scriptures, for the express purpose of ascertaining the mind of God on this subject. Such an examination, has in our own case, led to an oppressive and humiliating sense of the exceedingly defective manner in which this part of worship is usually performed. A similar effect has been produced on the minds of several ministers, and others who have carefully investigated this matter. The scriptural inculcation of this great duty opens a wide and important field of ministerial labour, from the due cultivation of which, the most valuable results may confidently be expected. The pastors of several churches have begun to direct the attention of their people to this subject, and the indications of an improving state of things have already appeared. Much consideration has been given to it by our highly esteemed friend, the Rev. John Burder, of Stroud. Several years since, that gentleman promoted the work of reform in his own congregation, by the delivery of two or three discourses on the nature and excellency of the duty of praising God. In connexion with this effort the writer consented to give a course of twelve lectures on Musical Science, and other subjects relating to congregational psalmody. About two years ago, Mr. Burder renewed his exertions in this cause, by preaching another series of sermons. A second, and more comprehensive course of lectures was also delivered by the writer, accompanied, as before, by instruction in the Science and Art

of Singing. Were every pastor to commence and persevere in such efforts, a glorious reformation in this department of worship would speedily be effected. At present the state of our psalmody is truly to be deplored. In many cases, it may be pronounced a daring insult to God, and a deep dishonour to the church. Why should we hesitate to confess this? To hide it from God is impossible—and would it be unwise to conceal it from ourselves.

Scriptural praise consists in duly acknowledging and showing forth the glorious perfections of God—and in declaring his doings among the people. This service is acceptable to God, only when it is performed in the exercise of faith; for "without faith it is impossible to please him;" and "whatsoever is not of faith is sin." Intelligence and devotion should characterize this engagement; for "God is a spirit, and they who worship him must worship him in spirit and in truth." Adoration, humility, and gratitude, enter as elements into scriptural praise. If in the temple above, the holy angels fall before the throne on their faces and worship God, with what humble and adoring gratitude ought sinful men to approach him in the sanctuary below.* Profound reverence and solemnity, become both the engagement and the place, for "the Lord is great, and greatly to be feared, and to be had in reverence of all them that call upon his name." An intense desire to glorify God, should be cherished by those who would render acceptable praise, and that desire should be apparent to their fellow worshippers. There should also be an endeavour to excite and assist others to unite in this sacred exercise. When our own spirits are in a suitable frame, the language of our hearts will be, "Let the people praise thee, O God, let all the people praise thee." The qualifications for this duty which God has endowed us, should be conscientiously employed for the spiritual edification of his Church. Every worshipper has a right to expect assistance from his fellow worshippers, and in return should gratefully and cheerfully contribute his share of intelligent and devotional praise. Each should endeavour so to sing, as to kindle up the spirit of devotion around him, and cause the whole congregation to glow with a desire to make the praise of God glorious.

The design of this part of worship should be duly considered by the Church—our fitness to engage in this duty will be increased by a distinct perception of the purposes intended to be accomplished by it. To perform this

*Rev. VII. verse 9 to 12.

service so as to answer the great ends for which it has been appointed, should be an object of desire to every Christian. In the material creation, it is observable that some of the works of God are constructed so as to effect several purposes. The same remark may be made of psalmody—it is intended, and when rightly performed it is eminently adapted, to answer several distinct and valuable ends.

The chief design of Psalmody is the glory of God. The unintelligent and inanimate parts of creation continually exhibit in their very structure the glory of their Maker—the divine perfections are visibly stamped upon them all; and they praise their Creator to the full extent of which they are capable. Intelligent creatures are endowed with nobler powers of glorifying God—they are capable of knowing, loving and, praising him. All the faculties they have should be employed to their full extent, and at all times, in this exalted service. To do less than this, is to come short of the glory of God.

Another design of Psalmody is the honour of the Church. The visible creation can have no greater honour than to bear upon it the glorious impress of the divine perfections; nor can the members of the Church on earth or in heaven have any greater honour than to be permitted to employ all their redeemed faculties in showing forth the ineffable glories of the blessed God.

The spiritual improvement of the Church is another design of Psalmody. In this sacred engagement all the gracious principles and affections of the soul are brought into exercise, and by such exercise all are strengthened.

To prepare the Church for the worship of the heavenly sanctuary may be regarded as another design of Psalmody. The inhabitants of heaven are represented as continually praising God, and as serving Him day and night in His temple: by what more admirable discipline could believers on earth be trained for the enjoyments of the skies, than by frequent association in the sanctuary in all the sacred exercises included in the presentment of sacrifices of true spiritual praise? Who does not see in this ordinance a device of infinite wisdom for the accomplishment of this great purpose?

May we not consider the spiritual enjoyment of the Church as another design of Psalmody? Many sources of pleasure are graciously opened to the servants of God on earth, but their highest and purest enjoyments are to be found only in spiritual worship. Were Psalmody rightly performed, it

would yield musical pleasures of an exalted kind; but these deserve not to be named in comparison with the sublime intellectual enjoyments and profound spiritual delights which would result from the exercise.

The exertion of a sacred influence on the minds of the unconverted is the last design of Psalmody to which we shall refer. Were the praises of the church offered with musical propriety, and in an intelligent and truly devotional manner, a most solemn and impressive effect would be produced on the minds of young persons and others, in our religious assemblies. It would be impossible for them to witness such worship without feeling to some extent the importance of personal piety.

Religion would then be presented to their minds as a living reality, yielding to its subjects sacred and elevated pleasures even on earth, and conducting them to the pure, sublime and everlasting enjoyments of the skies.

To these observations on the nature and design of psalmody, we add a few considerations which should lead all Christians to unite with heart and voice in this delightful part of worship. That which we mention first is the glorious character of God. It is held as a principle by good and wise men, that true excellence of character is worthy of commendation and praise: upon this principle we claim supreme praise for the great God; in his character every excellence becomes a perfection, and all conceivable natural and moral perfections are gloriously blended. The wonderful works of God supply another motive to his praise. Those works of men which have obtained so much praise for their authors are, after all, imperfect; but all the works of God are perfect; they are manifold works, and in wisdom hath he made them all. The providential favours of God present another reason for his praise. The single fact that he daily feeds all the nations of the earth should be sufficient to call forth the loud, grateful, admiring and unanimous praises of the whole world. The gracious blessings of God supply another motive to this duty. Who does not see that the free offer of salvation to all men, and the command to his servants to proclaim this offer to every creature, lay the whole human race under perpetual obligations to thankfulness and praise. An additional motive to this exercise may be drawn from the fact that holy men in all ages have engaged in it, and that the holy angels and glorified spirits above are devoted to its performance.* The ennobling, exalted and delightful nature of this employment also presents a consideration

* Rev. v., 9-14. Rev. XIX., 1-6.

that should induce every Christian to engage in this exercise; it is a work which never fails to elevate, ennoble, and fill with sacred delight the bosom of him who scripturally performs it. Another motive which should powerfully affect the mind of every believer is supplied by the consideration that to engage in this sacred employment is the express purpose for which God hath created and redeemed him. The language of God concerning Israel is, "This people have I formed for myself, that they should show forth my praise;" and believers are expressly said to be "a chosen generation, a royal priesthood, a holy nation, a peculiar people, that they should show forth the praises of him who hath called them out of darkness into his marvellous light." Another incentive to this duty is found in the fact that to praise God aright is to employ one of the best means of extending his cause in the world. Psalmody is a means of grace by which the believer may be edified and the sinner converted; it has been productive of a vast amount of good even in its present defective state, and when the intelligence and piety of the Church shall have raised it to its highest possible efficiency, how incalculable will be the extent of its influence both upon the Church and upon the world. The last consideration we shall present as a motive to this duty is the imperative command of God. The scriptures abound with precepts and exhortations on this subject. "Kings of the earth, and all people, princes, and all judges of the earth, both young men and maidens, old men and children, let them praise the name of the Lord, for his name alone is excellent; his glory is above the earth and heavens."* (To be continued.)

* Psalm CXLVIII., 11-13. See also Psalm XLVII., 6, 7; Isaiah XII.; Psalm IX., 1; CXLVI., 1, 2; CXVIII., 28, 29; XCII., 1, 2; CL., 1, 2; 1 Cor. XIV., 15; Eph. v., 19; Col., III., 16.

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14	Make a joyful noise	R. A. Smith.
17	Sing unto God	Do.
31	The Earth is the Lord's	Do.
48	O praise the Lord	
59	With Songs and Honours sounding loud	Haydn.
	Hymn of Thanksgiving	Mason.
75	Blessed be the Lord	R. A. Smith.
140	O praise the Lord	Weldon.
143	Harvest March, Song, and Hymn	Fowle.
144	O Lord, how manifold are thy Works	Do.
146	Harvest March and Hymns	Do.
154	Bless the Lord, O my Soul	Mosart.

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The Handel Festival.

FAVOURED by lovely weather, by the attendance of 21,534 persons, and by a capital performance of Handel's "sacred oratorio," the festival began most auspiciously on the afternoon of June 21st. But before touching upon the details of a grand success it may be well to revive possibly faded memories of the past of an enterprise that, after twenty-one years of steady progress, deserves to be regarded as an institution. In 1859 occurred the centenary of Handel's death, and as the centenary of his birth had been celebrated with almost regal honours in Westminster Abbey a wish arose among the master's admirers to commemorate the later event in a similar manner. The ancient fane wherein Handel's bones repose was no longer available for such a purpose, but a fairy structure, the outcome of modern science and ingenuity, had just arisen on Penge-hill, and within its new and glittering walls it was proposed to keep high festival for the glory of the old master. The idea struck many minds as more bold than safe, wherefore, that a peculiarly humiliating failure might be avoided, a series of experimental performances was determined upon, and took place in June, 1857, under the management of the Sacred Harmonic Society, with Mr. (now Sir Michael) Costa as musical director. The chorus on this occasion numbered 2,000 voices, and the band 316 instruments, the works produced being the "Messiah," "Judas," and "Israel in Egypt." Most gratifying results attended the experiment, and the Commemoration Festival was duly held in 1859, with increased success arising from the improved sonority of the transept. The figures of the chorus went up to 2,700 at this celebration, and those of the band to 460, while the "Messiah" and "Israel" retained their places in the programme—as they have done on all subsequent occasions—the second day being devoted to a miscellaneous selection from Handel's sacred and secular works. Having paid their centenary honours, the managers happily bethought them that it would be a great misfortune to dislocate the elaborate machinery and scatter the resources which had enabled them to achieve so great a thing. Out of this reflection arose a proposal to establish a triennial Handel Festival, and, as might have been foreseen, the public gave a hearty adhesion to the project. In 1862 the new scheme was tested, with results of the most satisfactory kind, and in 1865 the managers felt themselves justified in

increasing their executive means to the then unparalleled extent of 2,866 voices and 495 instruments. In 1868, so zealously did amateurs support the festivals that the chorus was further increased to 3,065 voices, while in 1871, 1874, and 1877, public patronage, instead of failing off, as the novelty of the performances abated, remained steady at a remunerative figure. As far as we yet know, the celebration of 1880 will not depart from this gratifying rule. At the opening performance three years ago, the number of persons present was 18,290, so that the return of Tuesday's attendance shows an advance of no fewer than 3,344. In the face of progress so steady and continuous we are fully entitled to speak of the Handel Festival as an institution—a thing of assured existence which no caprice can injure, and no ordinary accident affect. So regarding it, every one, whether he care for Handel or not, will give his tribute of admiration to the men who bore the heat and burden of the labour that laid the foundations and built up the walls of this noble structure. We have no fear for the continued popularity of Handel in England, and when, generations hence, the great triennial comes round, men will speak to each other with gratitude of Michael Costa, Robert Bowley, and George Grove, and others who, less conspicuously, but with equal zeal, helped to make the enterprise worthy alike of its object and of an enthusiastic public support.

The management of the present festival, we hardly need say, is in the hands of the Crystal Palace directors and the Sacred Harmonic Society, as all its predecessors have been. Institutions remain, but individuals come and go, and all are not equally gifted with the organising and administrative power required by an elaborate undertaking. The experienced officials of the Sacred Harmonic Society are, however, as well up to their work as ever. Upon them devolve the entire musical arrangements, which appear to be again very near perfection. As much, it would seem, cannot be said of those entrusted to the Crystal Palace authorities, who, in trying to improve upon the lines of their predecessors, have only succeeded in demonstrating their own marked inferiority of tact and resource. No change of importance in the musical arrangements calls for notice, unless it be a very considerable increase in the London contingent of the choir. There was something striking and appropriate in drawing amateur vocalists from

all parts of the kingdom, but it now seems desirable, as undoubtedly it is practicable, to well-nigh fill the ranks of the chorus with Londoners. We cast no reflection upon provincial singers when we assert that this course has not resulted in mischief. The present choir is as good as that of any previous Festival, and thus, without loss of efficiency, the managers have avoided a very considerable expenditure. In point of numerical strength, the instruments and voices are much as they were three years ago, nor does it seem desirable to further augment their numbers. There is a limit in all such cases beyond which an increase of strength actually becomes an element of weakness, and we are decidedly of opinion that the limit in question has been touched by Sir Michael Costa. As now constituted the Handel Festival orchestra is like Denham's Thames, "strong without rage, without overflowing full." That the wisdom of the chief may be trusted to keep it so we will not permit ourselves to doubt.

Coming to the performance of June 21st, and especially to the glorious work performed, no words save those of eulogy are possible. Praise of the "Messiah" is a trite thing indeed, and yet it cannot fairly be withheld on an occasion of so much mark. We do not always feel called upon to sing hymns to the noonday sun. There are times, nevertheless, when the god of day appears robed in such ineffable splendour that we must needs worship him. So is it with the "Messiah," of which, as the oratorio was then presented, we might say, in the quaint language of its first Irish critic, "Words are wanting to express the exquisite delight it afforded to the admiring crowded audience, The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic, and moving words, conspired to transport and charm the ravished Heart and Ear." It would not be difficult for a believer in special providences to connect one of these manifestations with the "Messiah." "Who was Charles Jennens," he might ask, "that he should be able to produce a libretto so concise yet so exhaustive, so logical yet so affecting? Had he the wisdom and grace of a General Assembly of Divines? And who was George Frederic Handel, musical speculator and man of business, that in twenty-four days—barely time enough to write down the notes—he should link the story of the Redeemer with music that, in its strength and majesty, in its sweetness and pathos, breathes the air of a higher world?" Without answering such questions, there seems enough reason in them to suggest

that had such a work appeared in the days of Grecian mythology, poets and orators would have traced its origin to the gods. There may, perhaps, be need to speak thus of the "Messiah," and to carefully keep fresh the impressions made by every performance like that of June 21st. These are days when strange things are said of the old composers. They are pitied, when not openly depreciated, as men unfortunate in their era, and doomed, with all their strength, to be infantile. Such "parlous stuff" as this needs an antidote, especially where confidence enough to ensure its scornful rejection is wanting, and the best antidote was "exhibited" on June 21st in the overwhelming grandeur of "For unto us a child is born," "Hallelujah," and "Worthy is the Lamb," in the jubilant antiphony of "Lift up your heads," in the deep tenderness of "He was despised," and in the soaring confidences of "I know that my Redeemer liveth." This is music of a verity—not the poor tinselled stuff that flashes on the agile bodies of certain modern acrobats, but the full rich robes of a king—purple of Tyre and gold of Ophir. Its worth cannot be hidden nor its value lessen, and while human nature is responsive to the appeal of music as it comes, in sweet or majestic strains, from the heart of a great poet, so long will the "Messiah," no matter for its old-world forms of utterance, keep pre-eminence. The choruses were one and all magnificently rendered on June 21st, the performers fully warranting the confidence that declined to ask the rehearsal of a single note for rehearsal's sake. But this was a matter of course. On June 18th the "Hallelujah" and "Amen" were played by orchestra from memory, in the absence of copies, and it can easily be conceived that the whole work might have been so given without breaking down. The "Messiah" is the English chorister's primer, and he would blush with shame not to know every note. So, from beginning to end of Handel's oratorio, the host of executants marched with steady and assured step, no chorus so intricate as to puzzle them, no obstacles serious enough to cause a wavering in their ranks. In some cases, needless to specify, the effect was sublimity of the highest order. To say nothing of purely musical expressions, the very onward sweep of that stupendous mass of tone had in it the power of inspiring awe. The solos, necessarily of inferior importance under the conditions of such a Festival, were heard, as far as they could be heard at all, with the admiration due to great efficiency. Every artist engaged, we are

happy to say, belonged to the country which Handel adopted, and of none had England the smallest reason to be ashamed. Madame Albani sang the soprano airs with the fervid expression and chaste style that distinguish her in sacred music, her chief successes being gained in "How beautiful are the feet," and "I know that my Redeemer liveth." Madame Patey, to whom all the contra'to solos rightly fell, showed herself worthy of her theme and the occasion by singing with more than usual beauty of voice and charm of manner. Nothing better than her rendering of "He was despised" and "He shall feed His flock" could the most fastidious desire. It was an effort worthy of the days when, as some tell us, there really were great singers in the land. Mr. Barton McGuckin acquitted himself in the opening tenor solos and in the "Passion" music with the discretion of a judicious artist; while Mr. Maas, to whom fell "Thou shalt dash them," called forth a roar of applause by the beauty of his high notes in the cadence. They were certainly splendid notes, wherefore we should not, perhaps, insist much on the fact that

Handel never prompted them. The bass solos in the first part were finely delivered by Signor Foli, whose noble voice gave them capital effect. In the second part Mr. Santley appeared, and, animated by all his old spirit, sang "Why do the nations" in magnificent style. Nor did his rendering of "The trumpet shall sound" fall short of like success. To sum up, the "Messiah" performance took rank as a brilliant achievement. How much of this result was due to Sir Michael Costa, born leader of musical armies, we shall have to tell when his position as regards the entire Festival comes to be considered. [*The Daily Telegraph*].

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REPLIES.

10. "Throwing forward the voice" evidently means a resonant and full mode of producing tone. The phrase is to be found frequently in Tonic Sol-fa literature, and is indeed a very misleading one. For, 1st, no sound can be thrown forward (i.e., resonated forward in the mouth, as I take it) without producing a very abnormal and unmusical effect. I have listened to vocalists who were "throwing forward the voice" as they believed, but to my apprehension they were literally belching and bellowing. And, all tones of the voice, in order to be strictly musical, must be resonated in balance and unity between the only three voice-cavities man possesses. For if "thrown backward" they become throaty or

guttural, if "thrown upward" they become nasal, and if "thrown forward" the bovine voice is completely imitated. It is a demonstrable acoustic fact that all peculiar sounds or twangs of the voice result from the want of a proper balance of the soundings produced by the guttural, nasal and oral cavities. Hence what is called a guttural nasal or oral twang is simply the too forcible reflection of sound in either the throat, nose or mouth, with the partial exclusion of each other. It is, therefore, impossible to speak or sing musically if abnormal resonances of the voice are indulged in. To my ear the least objectionable twang is a slightly nasal. Witness, for instance, the French language, for the correct and cultured speaking of which a predominating nasal resonance is absolutely necessary. But if overdone (as by Americans and some Britons) it is perfectly ludicrous and intolerable, and absolutely unsingable. I would recommend, however, both for speech and song perfectly balanced guttural-nasal-oral resonances for every vowel of our language, and neither the throwing backward, upward or forward of the voice.—U.A.

Mr. Herbert Reeves.

BELIEVERS in the "heredity of genius," must have been delighted when they saw Mr. Herbert Reeves appear on the platform of St. James's Hall at Mr. Ganz's fourth orchestral concert on Saturday afternoon, June 12th. The marvellous likeness of the young singer to his celebrated father seemed to take the audience by surprise, not unmixed with delight, and finding a vent in a storm of applause such as has greeted few debutants in this country. Amateurs who remember Mr. Sims Reeves at a corresponding age seemed to imagine that the great English tenor had come back from a journey to the fountain of youth in the fairy-land of Bimini described in old Spanish romances. The illusion was not dispelled when the first notes of the young singer struck the ear. Here was the same velvety softness of tone in the middle register, the same baritone quality of the lower voice, and at least an attempt at the same penetrating clearness of the high notes, by means of which Mr. Sims Reeves produces some of his most brilliant effects. Even little mannerisms and peculiarities—e.g., the all but inaudible enunciation of the last syllable and note of a phrase—were not forgotten, no more than the general features and style of sentiment. Much of this may be due to more or less conscious imitation, or to the fact that Signor Mazzucato, who instructed the father, also taught the son. At the same time, it would be impossible to deny that the mysterious principle of "heredity" so much talked of now-a-days has been here at work. Our remarks are not intended as a prediction that Mr. Herbert Reeves will be as good or as popular a singer as his father. To be that he has still much to learn, still many faculties to develop. His voice, in the first instance, although very sweet and sympathetic, is as yet very weak, and especially the higher notes require rounding off and developing. It remains to be seen whether art will be able to assist nature in removing these shortcomings, but serious study and unwearied practice are in any case required. At his first appearance, it is true, the singer was considerably hampered by nervousness (perhaps also hereditary), which in the silly aria from Donizetti's "Maria di Rohan" made his voice sometimes all but inaudible; was still perceptible in the beautiful air, "Refrain thy voice from weeping," from Mr. Sullivan's "Light of the World" (conducted by the composer); and seemed to wear off only in his third song, Schubert's

familiar "Ave Maria." To sum up, Mr. Herbert Reeves's debut was, as far as regards a popular success, very brilliant, and not, on the other hand, without promise of a higher artistic kind. If he will realize that the applause lavished on him was due to his descent rather than to his individual merits, there is every chance that he may be among the few who have borne an illustrious name with impunity. [*The Times, from a notice of Ganz's Orchestral Concerts.*]

MONTHLY NOTES.

THE third (Triennial) General Festival of the Worcester Church Choral Association, is to be held in the Cathedral, on Thursday, July 7th. Upwards of sixty choirs, numbering 1,600 voices, will take part in the Festival.

A "Professional" in trouble. Robert Rippen, 21, chimney sweep, Martin-street, Borough-road, was brought up before Mr. Bridge charged with assaulting Edward Yarrell, an itinerant musician. The prosecutor said that on the previous day the prisoner's wife was charged at this court with assaulting his wife and held to bail to keep the peace for six months. She was bailed out by her father, a chimney sweep, and in the course of the evening the prisoner and his wife came to his house and broke the windows. Witness went out to remonstrate with them, when the prisoner rushed at him, and struck him a violent blow in the face, cutting him severely. The wife also tried to seize hold of him, when a constable came up and took him into custody.—Mr. Bridge asked the cause of all this disturbance.—Complainant: Well, your worship, me and my missus gets our living by the musical profession, and they are sweeps and they always come quarrelling when they are drunk.—Mr. Bridge: What do you mean by the musical profession? Witness: Well sir, we sings sir, at races and other places, and we keep ourselves respectable.—William Warren, 122 M, said he was on duty in Martin-street on the previous night, when he heard screams of "Murder!" and "Police!" He proceeded down the street, and saw the prisoner strike the prosecutor a heavy blow in the face, cutting him severely. Witness seized hold of him to prevent him from repeating the blow, when he became very violent, and he had some difficulty in taking him to the station-house. The prisoner was very drunk.—Mr.

Bridge observed that the prisoner and his wife gave the officers of that court a great deal of trouble, and, with the view of putting a stop to it, he sentenced him to two month's hard labour.

The following incident shews the difference that exists between artists of the present day and those of former years:—M^{de}. Malibran was always celebrated even from her first appearance in public. One evening she had promised her aid towards a concert given for the benefit of a youthful singer in distressed circumstances, and she did not arrive in time. She entered the room in a breathless condition and excused herself for being so late, saying she had been obliged to be present at an evening party given by the Duc d'Orleans (it was before July, 1830); then at the conclusion of the concert she slipped a purse into the hand of the young artist for whom the concert had been given. 'My dear child,' she said, this belongs to you as I promised you the results of my performance this evening. It was given me by the Duc d'Orleans.' The purse was opened, it contained 300 francs (£12) in gold! In these days they say a certain French banker who is not only rich but generous gives M^{de}. Patti £400 for singing during one evening in his house. Singers must have risen in value during the last fifty years, or else money has fallen in value."

The full list of prize awards has just been received from Sydney, and Messrs. Brinsmead and Sons stand, with two first-class awards and a special certificate, at the head of all the piano manufacturers who exhibited at the Exhibition.

Wagner has been received in Italy with all honour, not only by the musical but also by the civil authorities.

Mendelssohn's "Calm sea and prosperous voyage" is said to have made a furore in Constantinople.

Hullah's commentary on Chopin's studies has been translated into Italian by Eugenio Pirari.

Mr. Arthur S. Sullivan has resigned the conductorship of the Covent Garden Promenade Concerts; his successor will be Mr. Frederick Cowen.

The last morning Ballad Concert for this season was given last month at St. James's Hall.

A recent number of *The Girl's Own Paper* contains an interesting paper on "How to play the Organ," by Dr. Stainer, organist of St. Paul's Cathedral.

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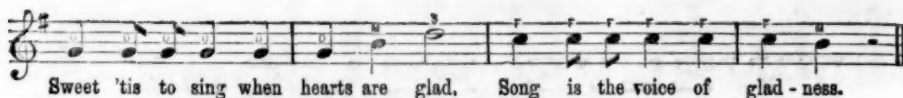
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